



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



SERBIAN RETREAT—BY STEINLEN, EXHIBITION OF FRENCH CARTOONS

the Carnegie Institute at Pittsburgh. This division, consisting of sixty paintings, is now on exhibition at the Albright Art Gallery, Buffalo. The other division, comprising tapestries, bronzes, and por-

celains, was forwarded from San Francisco to the Panama-Pacific International Exposition in San Diego. Both these divisions may be brought together for exhibition early in 1917 at the Institute.

CURRENT EXHIBITIONS

THE twenty-ninth annual Exhibition of American Oil Paintings and Sculpture is attracting widespread attention.

The most important collection of American sculpture ever assembled forms part of this exhibition. This collection, brought together by the National Sculpture Society, was shown in Buffalo during the past summer. About one-half of the exhibition consists of works chosen for their special merit from the work at the Panama-Pacific International Ex-

position. The remaining portion includes much of the best work produced since that exposition, or otherwise made available during the past twelvemonth.

All of the works shown are for sale, many of them in duplicate. The present opportunity for selecting small bronzes of high merit will probably not be equalled in this community for years to come.

The period of exhibition for this collection of sculpture has been extended to include December eighteen.



VIEW OF SALEM, CONNECTICUT—BY WILSON IRVINE

In connection with the exhibition of American Oil Paintings and Sculpture, prizes were awarded as follows:

The Potter Palmer Gold Medal, carrying with it a prize of one thousand dollars, to Emil Zettler for his plaster, "Job."

The Norman Wait Harris Silver Medal, carrying with it a prize of five hundred dollars, to Frederick C. Frieske for his painting, "The hammock."

The Norman Wait Harris Bronze Medal, carrying with it a prize of three hundred dollars, to James R. Hopkins for his painting, "A mountain courtship."

The Martin B. Cahn Prize of one hundred dollars for a painting, in the exhibition by a Chicago artist, to Walter

Ufer for his large western painting, "The solemn pledge; Taos Indians."

Honorable Mentions were awarded to Pauline Palmer for her painting, "Pumpkin hollow," to William H. Singer, Jr., for his "Highland farms, Norway," and to Stanislaw Szukalski for his plaster, "The fall."

The jury, which is entitled to particular credit for the well-spaced and harmonious hanging, consisted of the following artists: painters, Charles Francis Browne, Childe Hassam, Louis Kronberg, Willard L. Metcalf, Lawton Parker, Joseph T. Pearson, Jr., and Abram Poole; sculptors, Richard W. Bock, Frederick C. Hibbard, and Nellie V. Walker; and members of the Art Com-



THE HAMMOCK—BY FREDERICK C. FRIESEKE

mittee of the Art Institute. The committee on the installation of sculpture was composed of the following: Arthur T. Aldis, Albin Polasek, Lorado Taft, Howard Shaw, and Nellie V. Walker.

The two hundred and eighty-nine paintings have been hung on a single line in the new galleries—with a spacing of ten to twenty inches between frames. A portion of the sculpture exhibit is also on view in these galleries.

The reception at the beginning of the present exhibition was the occasion of the opening of this new wing. This reception, largely attended by our membership, proved one of the most brilliant and largest gatherings in the history of the Institute. Sympathy in the purpose of the museum was manifested in the general expressions of those present. The

lighting of the new galleries caused much favorable comment, and the superior character of the works exhibited, proved to be a theme for congratulation.

Exceptional interest is being manifested in the important exhibition of Millet etchings belonging to the collection of Mr. and Mrs. Cyrus Hall McCormick. The exhibition, reviewed in the Bulletin for November, consists of forty-four etchings, three lithographs, two heliographs on glass, seven woodcuts, engraved and printed by Millet, and twenty-one woodcuts, drawn by Millet but engraved by other artists.

An exhibition of delightful charm is the one which was hung last month in Gallery 47 to remain for an indefinite period. It is here through the generosity of the poet Sir Rabindranath Tagore, and



PANEL—BY HOKUSAI

comprises water colors and pencil drawings of the contemporary renaissance of art in India. Abanindranath Tagore, who is the leader of the new awakening

in the pictorial art expression of his country, is represented by several works.

RARE JAPANESE BOOKS

AMONG the recent accessions to the Ryerson Library is a collection of one hundred and thirty-five volumes of old Japanese illustrated books.

The collection is noteworthy in several respects, and should be of especial value to students. The illustrations are for the most part by famous artists and present phases of their work not so clearly displayed in their large color prints or in their paintings. Several different schools are represented. In character the books vary widely. The earliest were published about 1680; the latest, with one exception, about 1860.

The Art of Flower Arrangement is exemplified in four works (eleven volumes) presenting "arrangements" by masters of the Kōfyu, Ikenobu, Genchu and Enshu schools, each in its own way a lesson in composition of line.

A number of the books give small reproductions of paintings by different masters. One is a collection of old brocade designs; another illustrates ancient theatrical customs; another, in three volumes presents "Flowers of Mountain and Field." Many are illustrated by Hokusai. Among these is an excellent set of his famous "Manga," or "Miscellaneous Sketches," in fourteen volumes. Less well-known, but of equal interest are several small volumes of instruction in drawing, the various subjects being analyzed from the point of view of composition and technique, the several strokes used in producing them being shown separately and numbered to indicate their